

## Map 06 :: Mid Cambridge

- (01) Inman Square Firehouse: Ellery Eddy
- (02) S&S Restaurant: Joshua Winer
- (03) Longfellow School: Ellen Driscoll, Robin Shores, Alston Conley, Mags Harries
- (04) Paine Park: Mela Lyman

## Ellery Eddy Inman Square Firehouse

**Title:** Engine Company No. 5

**Date:** 1976

**Materials:** Acrylic on brick

**Dimensions:** 15' x 25'

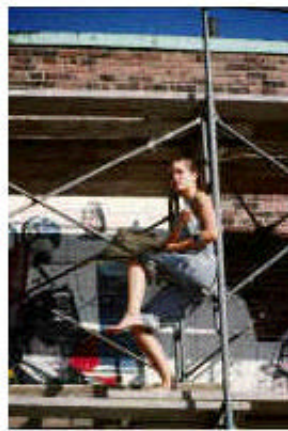
**Location:** 1384 Cambridge Street



In 1976 a young artist named Ellery Eddy responded to a Call to Artists put out by the Cambridge Arts Council for a competition involving local artists in the cultural enrichment of their communities. Eddy was awarded the commission to execute a large mural on the exposed west wall of the Inman Square Firehouse.

The result is a three times life-size portrait of all members of Engine Company No. 5 in firefighting gear, along with the company dalmatian, posed around one of their pump trucks. Also included in the scene are two volunteer firemen straight out of history. Benjamin Franklin, who founded the first volunteer fire department in the country, stands on the running board in a pair of red sneakers. George Washington, who resided in Cambridge during the Siege of Boston, is holding a couple of pails. Eddy left the natural brick surrounding the mural exposed, in tribute to the handsome, Italian-style firehouse.

*Commissioned through the Cambridge Arts Council's Public Art Program with funding from the U.S. Comprehensive Employment and Training Act.*





## Seeing and Experiencing

High above the intersection of Cambridge and Hampshire Streets at the very top of a fire station, Ellery Eddy's mural presides over Inman Square. It celebrates a group of local heroes: the firefighters of Engine Company No. 5.

Look up at the mural. What do you see? What identifies these men as firefighters? They stand in relaxed postures with smiles. What do you think Eddy is trying to say about them? Why do you think the artist included the dog?

Hidden in the image is a portrait of George Washington, first President of the United States and also a volunteer firefighter. How has Eddy made his presence in the group stand out? Can you find Ben Franklin, the man who invented electricity and started the first volunteer fire station? How has the artist dressed him? Why do you think she chose this outfit for him? Why has Eddy included these men in her portrait of Engine Company No. 5?

What colors do you see? Do you think these colors mean something in the context of the piece? How has the artist incorporated the actual brick of the fire station into the piece?

Not only is this a portrait of a specific fire station, but it also honors all the men and women who risk their lives to protect the citizens of Cambridge. How has the artist evoked the sense of one community protecting another?

How does this mural "come alive?" Does it feel like the scene is coming off the wall, extending into actual space?



## On-site

Find George Washington and Ben Franklin. If they jumped off the mural onto Cambridge Street, what would they think of modern life? Create a skit in which George and Ben enter the fire station and meet today's firefighters. What would happen?

## Hands-on

### What you will need:

Sketchpad or paper, pencils, pens, crayons, charcoals, pastels or paint.

Who is a hero? What qualities do they possess? What do you consider a heroic act? If you think about it, many heroes are hidden in our midst - everyday people who do wonderful things for others. If you were going to create an artwork about a neighborhood hero, whom would you choose? Make a drawing or painting that honors this person. Carefully consider your color choices and how you will "lay out" your design so that your artwork suggests how important this individual is.

### What you will need:

Ten 8.5" x 11" sheets of paper; pencils, pens or crayons; glue or tape; two wooden dowels

There are fire stations in every community. Take the time to visit your local station and thank the firefighters for their work. Ask them why they became firefighters, how they trained and what they like about their job.

Using the information you have gathered, create several (from five to eight) pictures to make a story about the fire station. Arrange the pictures in order and then tape or glue them together. Add a beginning sheet of paper with the title story. An end sheet can include credits, thanks and a brief description of the author (you). Staple the beginning sheet to one dowel and the end sheet to the other dowel. Roll up your story. Now read it aloud. As the story progresses, unroll the left dowel while rolling up the right side.



## Privately Sponsored Public Art Inman Square



**Artist:** Joshua Winer

**Title:** S&S Restaurant Mural

**Date:** 1991

**Materials:** Silicite paint on brick

**Dimensions:** 50' x 30'

**Location:**

1334 Cambridge Street;

facing the S&S Restaurant's parking lot

On the large side wall of the restaurant, Winer has created a grand arch shape modeled after the entrance to the Inman Square Theater, which once stood next door. In the painted window, the artist has depicted three generations of proprietors and waitresses, and in the lower right hand corner of the mural stands Ma Edelstein herself, original founder and great-grandmother of the current management.

*Commissioned by the S&S Restaurant*

## Longfellow School

359 Broadway Street



**Artist:** Ellen Driscoll  
**Title:** Untitled  
**Date:** 1999  
**Materials:** Fabric  
**Location:** Above the Broadway entrance

When Ellen Driscoll received the commission for these three fabric banners, she was given the themes of community, art, and academics, as well as three "junior collaborators." A first-grade student worked with her on "Community," cutting out patterns from pieces of colorful paper. Two older students drew images that, for them, represented academics (a dinosaur, Planet Earth, magnifying glass, and snake) and arts (trumpet, sun, musical note, paintbrush). Driscoll incorporated the students' images into her design for each of the banners, which she then constructed out of fabric. The banners are displayed one at a time on an outdoor pole on the Broadway side of the school.

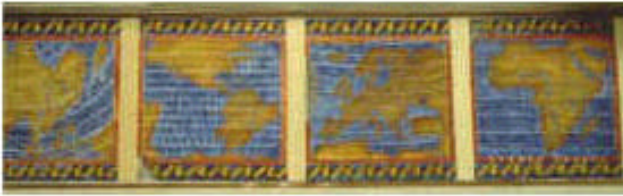
Ellen Driscoll is a longtime resident of Cambridge. A professor of sculpture at the Rhode Island School of Design, she has been exhibited at the Whitney Museum of American Art and the Threadwaxing Space (both in New York). In 2001, she completed a major public commission, "As Above, So Below," for New York City's Grand Central Station.



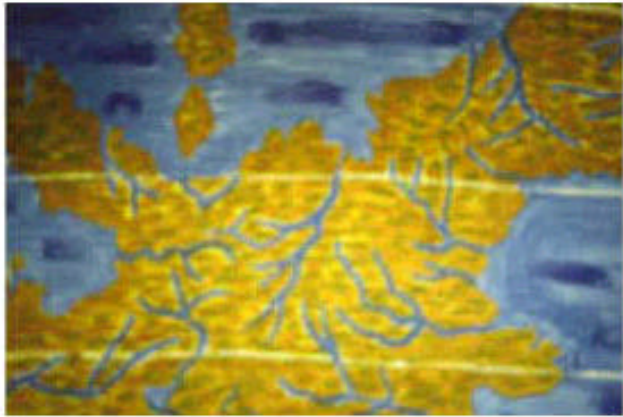
**Artist:** Robin Shores  
**Title:** Untitled  
**Date:** 1981  
**Materials:** 4 Concrete bollards  
**Dimensions:** 33" x 18"

Originally, these four bollards (thick posts) served an unadorned, practical purpose: to protect students from busy Broadway traffic. Robin Shores transformed the cement cylinders into sculptural surprises, with small openings near each base revealing three-dimensional hands, balls, sneakers, and other "clues" or "traces" left behind by the children of the Longfellow School.

As a Peace Corps volunteer Robin Shores worked in India and Africa, and currently teaches English in Bangladesh. An MFA graduate of the University of Buffalo, he has taught at the School of the Museum of Fine Arts, Boston as well as Boston University. His figurative stone sculptures are in many public and private collections.



**Artist:** Alston Conley  
**Title:** Room of the Maps  
**Date:** 1983  
**Materials:** Fresco  
**Dimensions:** 5' x 20'



The inspiration for Alston Conley's four-part mural is the "map room" found in many Renaissance-era Italian government buildings. In Conley's words, maps historically represented "influence, trade, knowledge, and power." This mural certainly encourages knowledge - it's located on the west wall of the school library and can be used as a teaching tool. It also celebrates the international character of the school. At the time of Conley's commission, Longfellow School's student body represented 43 different countries. Made with the Renaissance-era technique of fresco painting, this map, says Conley, "is intended to remind us of the changing world we all belong to."

Conley first encountered map rooms in the early 1980s, when he traveled to Italy on a Fulbright scholarship. Although he is one of the few artists still practicing the art of fresco painting, he now concentrates on the "more portable" medium of oil painting. Conley has exhibited in solo and group shows around the country and his work is in several museums and corporate collections. Educated at the Pratt Institute, the Boston Museum School, and Tufts University, he serves as an adjunct professor in Fine Arts at Boston College and is curator for Boston College's McMullen Museum of Art.



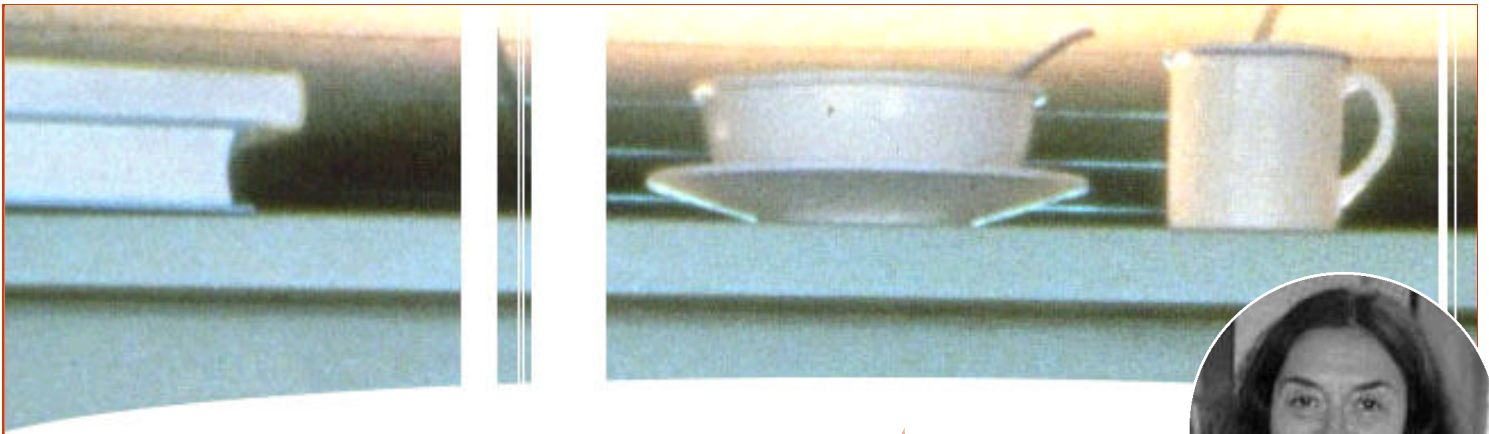
**Artist:** Mags Harries  
**Title:** Gateway  
**Date:** 1983  
**Materials:** Ash wood, enamel, incandescent lights  
**Dimensions:** 9' 8" x 10' x 5'

Mags Harries's Alice in Wonderland-style desk forms a whimsical portal in one of the school's hallways. The desk, built to triple scale, supports an equally oversized cup, bowl, and pile of books - all seemingly left behind by a giant schoolchild. Adding to the mystery are an open drawer and the pink glow from a hidden electric light. In designing this fairy-tale sculpture, Harries chose to work in wood, as opposed to cheaper materials like plastic, and had the piece crafted by a cabinetmaker using traditional techniques. Harries then covered the desk in six coats of different colored paint - providing an element of surprised delight when students scratch their initials into the "magic desk."

Harries's public art projects range from indoor installations like Gateway to large-scale outdoor structures that grace museums, parks, and institutions around the U.S. and Great Britain. Many of these works can be found in the Boston/Cambridge area, the most familiar being the Asaroton '76 cross walk at Haymarket and Glove Cycle at the Porter Square MBTA subway station. Harries has taught at the Boston's School of the Museum of Fine Arts and frequently gives lectures and workshops on public art around the country.

*Commissioned through the Cambridge Arts Council's Public Art Program*





*"The scale [of Gateway] is to remind grown-ups of how big everything looked when they were small, and to suggest an Alice-in-Wonderland-like magic to children."*  
-Mags Harries



### On-site

**What you will need:**  
Sketchpad or paper, pen or pencil.

Draw the person who sits at this desk/table. If you were going to add an object to Harries's piece what would it be? For example, you could make a giant book or a pair of sneakers left behind by the owner. Whatever you make will be oversized. What materials would you use?

### Hands-on

**What you will need:**  
Sketchpad or notebook, pens, pencils or crayons.

Let your imagination run wild. Write a story inspired by the Longfellow School sculpture. Who might be the owner of this desk or table? Where is he or she? Does he or she only come here at night? What is inside the drawer? In the cup? Does the desk owner leave traces of his/her presence in other places around the school?

Begin your story with, "I just saw the strangest thing!" Write as much as you can for 15 minutes. Write spontaneously, without editing. The next day, write for another 15 minutes, adding another chapter to the story. Continue this exercise for a whole week.

**What you will need:**  
Lincoln Logs, building materials (twigs, scraps of wood, cardboard), string, scissors.

Examine the desks and tables around your house. Can you figure out how they were constructed?

Think about how Harries put together her piece. If you have Lincoln Logs, use them to construct a table. You don't need glue or nails to hold it together! Experiment with other materials. Using the string and a mix of other materials (the wood and cardboard), create a sturdy table or desk. Think carefully about how to make the object stand solidly.

## Seeing and Experiencing

Why is this sculpture called *Gateway*? In Harries's words, "I responded negatively to the institutional sameness of all the school corridors. I wished in this piece to create a memorable entrance that bridged architecture and furniture." The school's principal calls it "The Learning Bridge." Think about these descriptions as you walk through and stand under it. Do you think this piece transforms the school's interior?

Coming down the hallway you may have momentarily felt like you stepped into the wrong place. What is surprising about this work? How does the element of surprise make you look at things with a new eye?

This piece is in a school, so you might think that it represents a desk. Does it? What makes this piece different than the desks you typically find in a school? What are the objects on top? Why is the drawer open?

A cabinetmaker helped Harries build the sculpture. As you stand under the piece, look at its construction. The different parts have been carefully joined together like a puzzle. This construction method is called "joinery," and learning it takes both skill and practice. Why did Harries choose to showcase such craftsmanship in a school setting?

What does this sculpture say about the relationship between imagination and learning?

## Mela Lyman Paine Park

**Title:** Untitled

**Date:** 2002

**Materials:** Acrylic on MD Board

**Dimensions:** 7' x 27'

**Location:** St. Mary Road



The mural and water play areas at Paine Park were conceived of as landscapes in which an interplay of art, culture, symbols, children's drawings, toys, and the detritus of a day at the park are represented. The wall painting alludes to the familiar vista for the Charles River, embellished with numerous references to art and architecture from western and eastern sources, and incorporates the drawings of thirty local children. Central to the theme of the piece is the fountain, painted in the middle of the mural and the fountain/water play element centered in the stained art work. The fountain represents a gathering place: a source of sustenance and a place of community. The "fountain" also represents a source or spring; suggesting the spontaneity and sense of possibility that is youth. The art work moves full circle from the past and old sources of creativity to the new as seen in the children's drawings.

Mela Lyman earned her fine art degree from the School of the Museum of Fine Arts in Boston and Tufts University. Her work has been exhibited in over 40 exhibitions in New England museums and galleries and has been reviewed extensively in Artforum, Art New England, New Art Examiner, The Boston Globe, and many other magazines and newspapers.